



Charles Sander Pierce Semiotic Analysis of Symbolic Meaning on Kriya Art of Panji Mask Cirebon

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<http://dx.doi.org/10.18415/ijmmu.v9i2.3370>

Abstract

The local community in Mandarangan Village in Cirebon is located in the Kasepuhan palace area, which is often known as a cultural heritage of its ancestors, and so that many master craftsmen including craftsmen of Panji mask are born. The art of Panji mask craft has some interesting symbols to study. The art of Indonesian Panji Cirebon masks in the village of Slangit has many varieties of meanings in the form of visualization, which brings various interpretations to mask art lovers. This study aims to determine the symbolic meaning contained in the Cirebon style Panji mask using the semiotic approach of Charles Sander Pierce. The research shows that (1) the Cirebon style banner mask which is composed of visual symbols, namely tanpa jamang, nanggal sepisan eyebrows, menjangan ranggah eyebrows, leyepan eyes, kedhelen eyes, walimiring nose, prengesan mouth, white color all of these symbols are stylized from the shape of objects natural. (2) The structure of the visual symbolism of the Cirebon style Panji Mask which contains character values consisting of the shape of the eyebrows, eyes, nose, mouth and color. All symbolic structures are stylized forms of natural objects with character values of sacred, loyal, obedient, honest, innocent, simple, smooth, gentle, dashing, smart, wise, cheerful, and smiling or friendly.

Keywords: *Kriya Art; Panji Mask Cirebon*

Introduction

The uniqueness of the local cultural wisdom has its own charm, Indonesia is one of the countries in Asia with diverse cultures to this day, still showing the existence of a multicultural nation, with many cultural products and artifacts are still being produced, one of which is masks. The diverse forms of traditional masks, can be seen from the variety of shapes and patterns that made on the mask. On the island of Java, in the village of Slangit, Cirebon is home to Panji mask artisans whose production techniques have been passed down from generation to generation.

Panji masks contain high cultural values, with quite complex manufacturing techniques and hidden meanings in the forms expressed according to the ancestral heritage and unaffected by the elements, inside and outside. The influence of local culture, community characteristics, lifestyle,

livelihood, religion, and immigrant influence form symbols in mask makes it meaningful and represent the characteristics of local community. This cultural code then provides the characterization of the mask during its creation, specifically the characterization of the Cirebon Panji mask on the island of Java.

The interpretation of the handcrafted meaning of the Cirebon Panji mask has resulted in the adaptation of the local culture itself. This research will discover what the symbols contained in the Cirebon Panji mask based on the characteristics and provide a full picture of the meaning contained therein. The Cirebon style Panji mask features symbols such as eyebrows, eyes, nose, mustache, mouth, and chin, which are character values structured in a way that is consistent with the cultural norms of the people's life of the time. This ready-made mask is then used as the main asset in the art of mask dance.

The history of Cirebon masks is closely related to the process of assimilation of religious cultural exchange. This has happened since Sunan Gunung Jati spread Islam in Cirebon in the 16th century. According to culturalists, the history of making Cirebon masks began when Muara Jati Port (now called Cirebon) was used as a stopover for foreign traders such as those from China, Arabia, Persia and India. The entry of foreign traders then created assimilation and acculturation of various cultures and produced many new traditions such as making Cirebon masks which were used for make-up instruments in Cirebon mask dance performances (Soeharto, 1997:97).

The form of a work of art is a form, like language it is a text that must be understood, read in accordance with the context (Subiyantoro, 2013: 87). The texts in the Cirebon style Panji Mask are visual symbols that are composed of a standard structure and are related to people's lives at that time. The shape of the jamang crown, eyebrows, eyes, nose, mustache, mouth, and chin are standard symbols with different character values from each Panji Mask character.

The richness of the forms of Nusantara masks can be seen from the variety of visual forms and symbols that are inscribed on the surface of the mask, one of which is the Cirebon style Panji mask. The form of the Cirebon style Panji mask is very well known throughout the archipelago or in foreign countries because it is one of the five legendary masks. In addition, the Panji mask has the beauty of a variety of visual forms, each mask that is present is the taste of the creator of the mask which is full of meaning. The meaning that is present in the form of the Panji mask will be revealed by using Pierce's semiotic method, namely symbols. The Cirebon style Panji mask is a mask that is full of deep meaning because this mask is a depiction of human character in the early stages of his life journey while in the world in the form of the five *Wanda* masks of Cirebon.

Since before the entry of religious belief in the era of the King of Majapahit, Hayam Wuruk, mask dance is already well known. In two books, namely, the *Negarakertagama* book written by Mpu Prapanca, which later became a very trusted historical source. This manuscript was written in Kawi language in the Aswina month, year Saka 1287 (September to October 1365 AD). *Negarakertagama* means the country of spiritual tradition. This book is also known as *Desawarnana* which describes the Majapahit area. Mpu Prapanca is the son of a Darmadyaksa Kasogatan, a priest in Buddhist affairs who was appointed by Sri Rajasanagara to replace his father.

The next book is *Pararaton*, which is a Middle Javanese literary text that was written in Javanese Kawi which describes the history of the kings of Singasari and Majapahit in East Java. This book is also known as "Pustaka Raja", in Sanskrit it means "book of kings" from 1481 to 1600. It is said that the king performed a mask dance made of gold. Hayam Wuruk displays a golden mask in the environment of the women of the Majapahit royal palace. The Cirebon mask dance was originally only danced by the kings with female audiences who were still from the royal family and relatives of the king's family, namely his younger sisters, sister-in-law, mother-in-law, mother, and wives.

Cirebon Mask Dance was popular during the Majapahit kingdom between 1300 and 1400 AD. By the fall of the Majapahit kingdom in 1525 AD, mask dance was revived by the Sultans of Demak from the Islamic kingdom as a way to spread Islamic religion. In the chronicle of Cirebon Carang Status, it is narrated that Raden Fatah danced Klana at the foot of Mount Lawu in front of the King of Majapahit, Brawijaya, which fascinated the king so that he accepted Islam as his religion and submitted to the Kingdom of Demak which was the center of Islam on the island of Java.

This masked dance spread from Demak, the coastal area, expanded the influence of power and Islamization throughout the coastal areas of Java, which to the west reached the Keraton Cirebon and Keraton Banten. This is why the Dutch news mentions the existence of a mask dance at the Banten Palace. Banten and Cirebon, more or less carry Javanese-Demak culture, as evidenced by the use of their old Javanese language. While Demak itself was continued by Pajang who was in rural area, then replaced by Mataram which was also in the rural places.

This Majapahit mask only lives in the coastal areas of West Java, while in inland of Java, the mask does not exist except for the dramatic form of the Panji play. If the mask is still alive in its ritual function, of course it will also develop in the Islamic kingdoms of inland Java. Masks are preserved in West Java because of their artistic charm. The mask is very poetic and lacks reference to the Hinduistic Panji mythology. The mask is seen as a symbol that refers to a transcendent reality. This is why the sultans in West Java who are strong in Islam still maintain this art.

The Cirebon mask is a symbol to the creation of the universe based on the ancient Indonesian and Hindu-Buddhist-Majapahit belief. Understanding the original belief, in Indonesia in terms of creation is emanation. The emanation belief is enriched by Hindu and Buddhist beliefs. The notion of emanation does not distinguish between Creator and creation, because creation is a part or emanation of the One God.

Sang Hyang Tunggal is indifference. In Him is absolute oneness. While this universe is different. The universe is a variety, a diversity. The differences are made up of pairs of contradiction but complementary traits. This understanding was common throughout ancient Indonesia, even in Southeast Asia and the Pacific. And the pre-Socratic Greek philosophers, natural philosophers, also recognized this understanding. Arguably, the view that everything is made up of pairs of twins who are opposed to each other but are pairs, is universal in early humans.

This ancient Sang Hyang Tunggal Indonesia contained all the attributes of creation. Because all the traits known by man are contradict each other, so in Sang Hyang Tunggal, all pairs of opposite are present in a perfect balance. Positive traits merge into one with negative traits. As a result, all the attributes known to man are in balance in Him, so that the Attributes which not known to man are absolute emptiness. The paradox is that Emptiness is true Fullness because He contains all the qualities that exist. Empty is Full, Full is Empty, that is Sang Hyang Tunggal. In Him there is no difference, absolute singular. In ancient China, Sang Hyang Tunggal is called Tao.

Mask of Cirebon symbolizes the the origin of Sang Hyang Tunggal which divided Himself in the pairs which contradicting each other, such as light and dark, man and woman, land and sea. In the dance, it is drawn through Panji dance, that is the first dance. This Panji dance is a masterpiece of the five consecutive mask dances of Cirebon. Panji dance is also the climax of the performance. That is the story of Sang Hyang Tunggal transformation into universe. From the one into a diverse of pairs.

This is why we cannot identify Panji with certainty whether it is a male or female embodiment. Are the movements male or female? The guise is completely pure white without decoration, that is Empty. The dance movements are minimal, but the gamelan accompaniment is thunderous. This is the paradox between motion and stillness. The Panji dance is completely a paradox. This is the genius of the ancient masters, how to present Hyang Tunggal in its transformation into variety, from indifference to

differences. That is the highlight of the Cirebon mask, the rest is just a translation of the differentiation process.

The remaining four dances are the embodiment of Hyang Tunggal's emanation. Sang Hyang Tunggal divides Himself into two opposing pairs, namely "Pamindo-Rumyang", and "Patih-Klana". This is why the form of "Pamindo-Rumyang" is brightly colored, while "Patih-Klana" is dark colored (dark red).

The dance moves of "Pamindo-Rumyang" are smooth for women, while Patih-Klana is manly. Pamindo-Rumyang describes the "inside" party (Panji's wife and sister-in-law) and Patih-Klana describes the "outside" party. Light can mean day, dark can mean night. Sun and moon. But it must be remembered that all of it is Panji himself, who divides himself into two pairs of contradictory natures. This is why the four dances after the Panji contain elements of the Panji dance. For this, dance people are certainly more eloquent in explaining it.

The Panji mask symbolizes the great universal event, namely the creation of the universe and humans in the beginning. This Panjing mask or Cirebon mask repeats the primordial event of mankind, how "creation" occurs. It is not surprising that in ancient times it was only danced by kings. The king represents the presence of Sang Hyang Tunggal itself, because in the understanding of Javanese power, the King is the God himself, who is known as the Dewa-Raja concept.

The Cirebon mask is a very poetic depiction of the presence of the universe and mankind. Sang Hyang Tunggal, which is an absolute unity without distinction, has turned into a relative diversity of very different natures. The Panji dance is the dance of Sang Hyang Tunggal itself, and the other four dances are the embodiment of His emanation into pairs of contradictory traits.

The Cirebon mask is a very sacred ritual dance. This dance is by no means an entertainment only. That is why in the old book it is mentioned, that the king danced the Panji in a confined space which was witnessed by his sisters. To dance this mask requires fasting, abstinence, meditation, which until now are still obeyed by the puppeteers of the mask in the Cirebon area.

The dance must also be preceded by the provision of offerings. And the dish is not a food offering for Sang Hyang Tunggal. Servings are symbols of dualism and oneness. This is why in the dish we often find powder, combs, mirrors which are symbols of women, accompanied by cigars or cigarettes as symbols of men. Red porridge symbolizes the human world, white porridge symbolizes the Upper World. The rough stone girl is the symbol of man, and the smooth wood is the symbol of woman. Banana is the symbol of men, guava is the symbol of women. Coffee water is the symbol of the Underworld, white water is the symbol of the Upper World, and tea is the symbol of Middle World. Offerings are a symbol of diversity that is singled out.

After the introduction of Islam, the art of this dance was also affected. During the time of Sunan Gunung Jati, in 1470 to be exact, Cirebon was used as a center for the spread of Islam. Sunan Gunung Jati later used mask dance as a way to introduce Islam as well as other arts such as Wayang Kulit, Gamelan Renteng, Brai, Reog, Angklung and Berokan. When Sunan Gunung Jati came to power in 1479, there was an attack from Prince Welang of Karawang, who was very powerful.

Prince Welang's supernatural powers made it impossible for Sunan Gunung Jati, Sunan Kalijaga, and Prince Cakrabuana to face him. To end the dispute, diplomacy emerged through the art of cultural tourism and education. The result of this diplomacy was a dance group with Nyi Mas Gandasari as the dancer in the group. Later, Prince Welang fell in love with the dancer and handed over the Curug Sewu sword, which eventually caused his magic to disappear. After surrendering, Prince Welang eventually became a loyal follower of Sunan Gunung Jati and changed his name to Prince Graksan.

Later, this traditional dance became more widely known as the Cirebon Mask Dance. Later, this traditional Cirebon dance evolved into five different dances namely Kelana Mask Dance, Tumenggung Mask Dance, Ruyang Mask Dance, Samba Mask Dance and Panji Mask Dance. The five types of dance use five different masks and are called Panca Wanda. The introduction of mask dance in the Cirebon region shows the need for the mask itself to become the main instrument of the mask dance. The appearance of a visual form symbol on the Panji mask based on the philosophy of the Cirebon Panji Mask dance movement reflects the value of living hidden in the cultural context of the local community.

Cirebonan-style masks have certain values and messages. Some of these values are present in symbolic form. Where he still needs understanding to apply it to every aspect of his life. Therefore, mask dance is said to have educational value. For example, love, personality, represents human life from childhood to old age and anger. This is the critical importance of this study.

The formula for the problem in this study includes: What is the symbolism on the Cirebon Panji mask? What is the meaning behind the symbols of the Cirebon Panji mask? And what is the meaning of the index finger on the Cirebon Panji mask?

Theoretical Framework

Kriya Art Theory

Kriya Art is a one-of-a-kind work of art with features that encompass aesthetic, symbolic, philosophical, and functional values; as a result, it is supported by great craftsmanship in its execution, and as a result, craft art is included in the category of noble arts (Gustami, 1992: 71).

Kriya art is a type of art that stresses the use of fine motor abilities. Kriya, in a specific sense, is doing something to create artistically valuable products or objects. The term "kriya" is derived from the Sanskrit word "Kr," which means "to work." Kriya is derived from the root of the word "Kr." Kriya, in a specific sense, is doing something to create artistically valuable products or objects (Haryono, 2002)

Craft art is a type of art that involves the use of manual skills to create valuable works of art that are both practical and ornamental. The Cirebon Panji Mask is a work of art contained symbolic meanings and sentimental values.

Panji Mask

According to Kustiawan (2016: 43), mask is the cover of face resulting from carved art in the form of human or animal face made of wood, metal, paper, and other materials. So that the mask can be said to be an imitation of a certain face with a certain character. The mask is understood as an engraving that represents a person's overall personal characteristics (Hidajat, 2014: 2-3).

Panji mask from the word "siji" which in Javanese is one. The banner is a picture of the figure of a god and a king as well as a mirror of the sublimation of authority, tranquility at the center (Wlandhary, 2008: 84). Panji masks are included in the classic masks so that the structure of the shape is still fixed on the existing traditional standards (grip). The mask is understood as an engraving that represents a person's overall personal characteristics (Hidajat, 2014: 2-3). Each Panji Mask character has different characteristics. The Panji mask is a picture mask of the legendary Panji folklore figures in the archipelago. The Cirebon banner mask was formerly used by Sunan Gunung Jati and Kalijaga as a medium for delivering Islamic da'wah to the public so that this performance was packaged to be philosophically charged, and given a character or wanda, which is a picture of piety in religion and the level of human nature, namely marifat, essence, tarekat, and sharia. (Dyah, 2007: 225).

Cultural symbols are still visible in the forms of Panji Masks which contain certain messages, meanings, or values. Symbols have a function as a medium for communicating with each other (Fauzan, 2016: 229). So that the values instilled by the ancestors can be preserved to this day through existing symbols. Panji masks have different symbolic forms so that the character values will be different and varied

Panji describes a good character, holy, and feels heavenly realm. This character is depicted in plain white and does not have many ornaments. On the forehead of Panji there is a kliyang or urna flower ornament, liyepan eye shape, jambe sigar mouth, and sloping guardian nose. The white color in the Cirebon Panji mask depicts the colors of the world above, according to the east, symbolizing the nature of calm, honesty, majesty, authority, and selflessness. In Javanese philosophy, Panji is mutmainah, meaning that he is virtuous and not easily swayed.

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Research Method

This study employs a descriptive qualitative technique based on Charles Sander Peirce's semiotic approach. The goal of this study is to look at the symbols on the Cirebon flag mask in Slangit village, Mandalangan village, on the Indonesian island of Java. The icon, index, and meaning included in the symbols on the Cirebon Panji mask serve as the research background. Researchers employ Charles Sander Peirce's Theory of Semiotics, which states that semiotics is based on logic since logic investigates how individual reason, but Peirce's thinking is based on signs. According to Peirce, these indications enable us to think, relate to others, and give meaning to what the cosmos presents (Sanders: 1982)

In this case, humans have a variety of signs in various aspects of their lives. Where the linguistic sign becomes one of the most important. In this semiotic theory, the function and use of a sign is the center of attention. Signs as a communication tool are very important in various conditions and can be used in various aspects of communication. Signs in the Cirebon Panji mask appear in the form of eyebrows, eyes, nose, lips, and colors.

According to Peirce, the central point of his semiotic study is the trichotomy of the relation "replacing" [stand for] between the sign [representamen] and its object through interpreters. Sign [S] is something that can be perceived by the human senses [perceptible]. The presence of the sign is able to evoke the interpretant [I] as another sign which is equivalent to it in one's mind [interpreter]. So the interpretation of meaning by the sign user is fulfilled when the representamen has been associated with the object. While the object [O] referred to by the sign is a concept known by the sign user as "reality" or whatever is [considered] existing [Budiman, 2005:49-53; Hoed, 2011: 19-26].


Peirce's Semiotic Analysis consists of 3 important aspects so that it is often referred to as the triangle of meaning (LittleJohn, 1998), namely:

- a. Sign: is the main concept that is used as material for analysis where in the sign there is meaning as a form of interpretation of the message in question. In simple terms, signs tend to be visual or physical that are captured by humans.
- b. Object / Reference Sign: is the social context which in its implementation is used as an aspect of meaning or referenced by the sign.

- c. Interpretant / Use of Signs: the concept of thinking of people who use signs and reduce them to a certain meaning or meaning that is in one's mind about the object that a sign refers to.

Review and Discussion

Tabel 1. Interpretation of triadic semiotic Charles Sander Pierce

Sign (S)	Object (O)	Intrepretant (I)
	<p>The human face is white with eyebrows like deer antlers, leyepan eyes like rice seeds. The guardian's nose is slanted like the tip of a small knife or wulen, and the mouth is frowning or smiling</p>	<p>The white face depicts the nature of a newborn baby. A holy human being, being human who acts well, remains calm and trusting in the face of all worldly trials. Eyebrows like deer antlers are identical with the strength of the soul of someone who is able to control lust and is not tempted by the world. His eyes are leyepan like rice grains, synonymous with courage and dexterity in upholding virtue. The guardian's nose is tilted like the tip of a knife, reflecting one's intelligence or intelligence in dealing with life's problems. Mouth grimacing or smiling reflects the character of someone who is always smiling and wise in dealing with problems.</p>
Visual	Verbal	Cognition

The icon in this study which is a sign that resembles the shape of the original object is the Cirebon Panji mask which depicts the appearance or original human face then on the mask there is a symbol described in tables 1 and 2.

The symbolic structure of the mask consists of a crown or jamang, eyebrows, eyes, nose, mouth, and color. The symbolic form of each masked figure can be seen in table 1:

Table 2. Form of Visual Symbol for Panji Mask

Mask	Form of Visual symbol					
	Crown	Eyebrow	Eye	Nose	Mouth	Color
Panji	Rujen	Manjangan	Leyepan	Walimiring	Prengesan	Putih

From the shape of the symbol of the Topeng Panji figure above, it is still divided into other symbols whose shape is the stylization of natural objects and objects. Each symbol contains a certain character value and for more details can be seen in table 2 below:

Table 3. Symbol, Stylize, and Character Value

Shape	Symbol	Stylistic source	Character value
Eyebrow	Manjangan	Deer antlers	Strong
	Ranggah		
	Nanggal	Crescent moon	Fine
	Sepisan		
Eye	Leyepan	Rice Seeds	Honest and patient
	Kedhelen	Soybeans	Brave and agile
Nose	Walimiring	Wulen knife	Protagonist
Mouth	Prengesan	Light Laugh	honest, wise, and, smiley
Color	Whote	Wind	Chastity and fidelity

The visual symbol of the Panji Mask reflects the value of a certain character in terms of the crown or crown, eyebrows, eyes, nose, mouth, and color.

a. Eyebrow

The shape of the eyebrows on the Panji Mask consists of the form of the date of the date and the manjangan ranggah. The eyebrows of the date are thin in the form of a thin arch facing down like a crescent moon on the first date. These eyebrows are found on the masks of Panji Laras, Dewi Sekartaji, and Ragil Kuning. Panji Laras bearing the date of a lonely date is a form of Panji Asmarabangun's disguise when he was traveling looking for his lover, Dewi Sekartaji. Meanwhile, Dewi Sekartaji and Ragil Kuning have thin eyebrows, where these eyebrows match the character of a goddess who is smooth or gentle. Manjangan antler's eyebrows are curved and branched, resembling an elongated horn (deer antler). Horns are identical with hard properties so that they reflect the value of strength. The branched antlers also reflect a dashing character like a stag with its branching antlers.

b. Eye

The eye shape on the Panji Mask consists of leyepan and kedhelen eye shapes. The eye of the leyepan is thin and pointed at the end like a grain of rice or the fly is like a sleepy eye. This eye shape is found in Alusan characters, namely Panji Asmarabangun, Gunung Sari, Dewi Sekartaji, and Ragil Kuning who have honest and patient characters. While kedhelen eyes are thicker than leyepan eyes, so the eyeballs look oval like soybean seeds. The eyes of kedhelen are present in the character of Panji Laras and reflect the values of the brave and agile character.

c. Nose

The nose shape also consists of a walimiring nose, and a pangotan nose. The *walimiring* nose is shaped like a wulen (small knife) used for carving wood or leather. The shape of the *walimiring* nose on the mask is more realistic and in harmony with the shape of the human face, reflecting the smart character.

d. Mouth

The mouth is the most important part because a person's character can be seen from what comes out of his mouth. A mouth can unite people but only because a mouth can also divide order. All forms of the mouth of the Cirebon style Panji Mask are only in the form of prengesan. The shape of the mouth is slightly open so that the upper rows of teeth are visible and the mouth is positioned like a light laugh or whine. Prengsan mouth reflects the character values of honest, wise, and smiley.

The index in this study is the white Cirebon Panji mask as a sign that the mask is a procession of early human life in the childhood phase which has a picture of the character of a child who is still innocent, innocent, funny, honest, smiling, pure from sins and mistakes.

Conclusion

The examination of cultural values that are curiously hidden in the crystallization of cultural symbols established by ancestors based on traditional orders is the result of the research of character qualities in the Cirebon-style Panji Mask.

As a result, it can be determined that the Cirebon Panji Mask's traditional art has character values derived from a visual symbolism structure in which the character represents a shift in people's lives at the time. The Cirebon Panji Mask is an icon, and the visual symbolism structure of the Cirebon style Panji Mask is made up of the shape of the brows, eyes, nose, mouth, and color. Sacred, loyal, obedient, honest, innocent, simple, smooth, kind, brave, brilliant, wise, and smiling characters are represented by all symbolic constructions.

The character values found, of course, the Cirebon style Panji Mask show the banner mask as a noble cultural heritage and can be used as a guide in life so that it has become the duty of generations to preserve it.

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